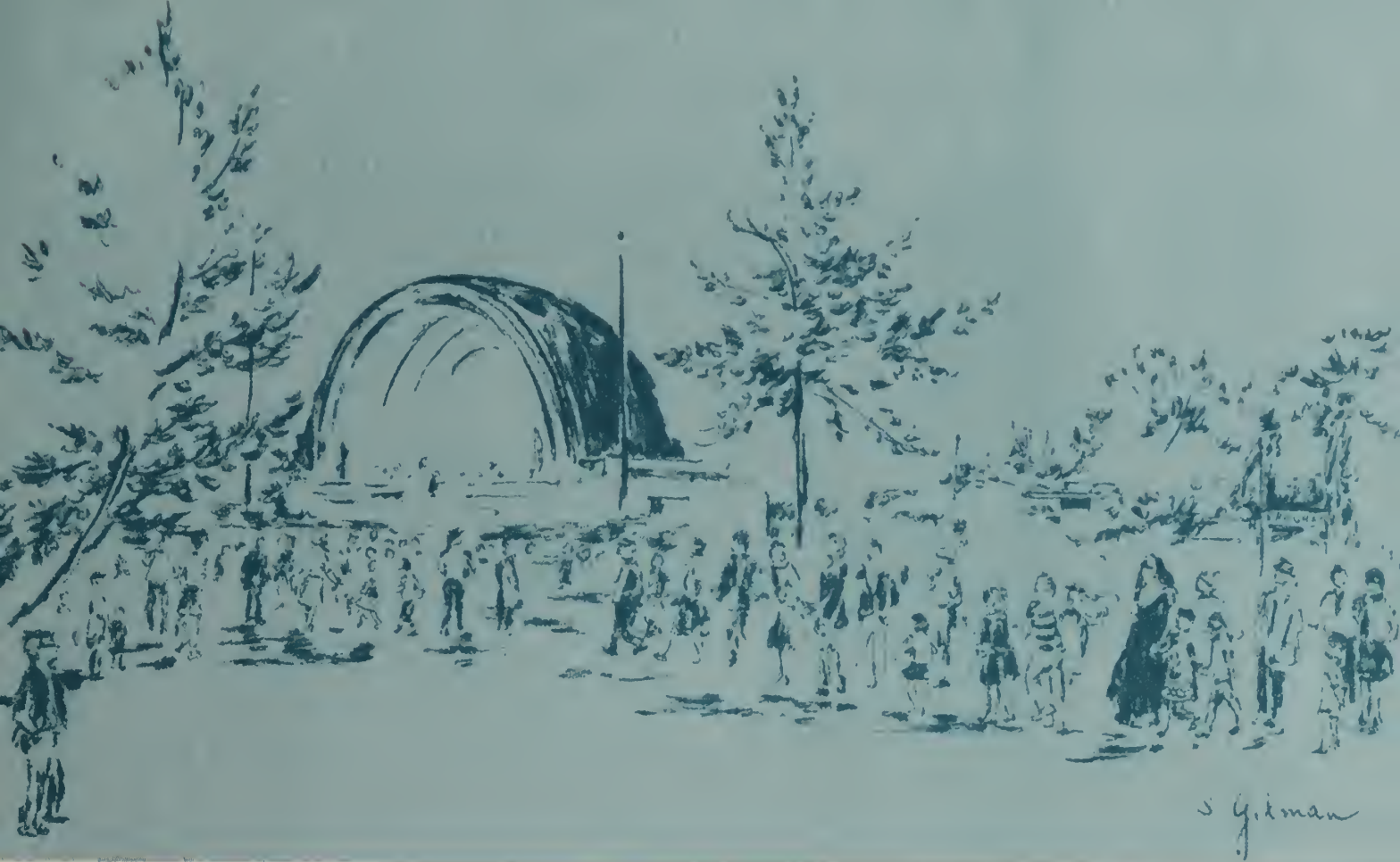




FORTIETH ANNIVERSARY SEASON—1968

Esplanade Concerts

At the Hatch Shell on Storrow Memorial Drive

AND THREE CONCERTS IN FRANKLIN PARK
 Monday, July 8th at 8:30 P.M.;
 Tuesday, July 9th at 10:15 A.M. and 8:30 P.M.

*Sponsored by the
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A

Arthur Fiedler
Founder and Music Director

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—Inscription at doorway of Hatch Memorial Shell.

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 Special Morning Program, July 4th

Fortieth Season of the Esplanade Concerts

FORTIETH ESPLANADE CONCERTS SEASON

These concerts were started on the personal initiative of Arthur Fiedler as a young violist of the Boston Symphony Orchestra. By his own efforts he made it possible to initiate the concerts July 4, 1929, as an experimental contribution to Boston's musical life.

The term "open air concerts" had come to mean but one thing -- performances by a brass band. What was now offered was the playing of a symphonic ensemble.

Even the close friends of the young conductor, who backed him, did so with little confidence in public enthusiasm for the venture.

What actually occurred was the establishment of the Esplanade Concerts as a favorite annual attraction for audiences of astounding proportions, representing all ages and all walks of life from in and out of Boston.

OVERTURE TO "THE MASTERSINGERS OF NUREMBERG" WAGNER (1813-1883)

First we hear the stately march to the Prize Song Contest of the Mastersingers -- the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

PIANO CONCERTO IN A MINOR -- GRIEG (1843-1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn's first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

EUGENE INDJIC and his mother made their way from his native Yugoslavia and settled in Springfield, Mass., when he was four. Two years later he became interested in music. He took piano lessons with Mrs. Liubow Stephani, then for several years with Benjamin Kalman. Then came a period of advanced study with the distinguished Russian virtuoso, the late Alexander Borovsky, who had made his home in Waban, Mass. (Eugene commuted from Springfield.) Currently he studies with Leeland Thompson of New York.

OPENING NIGHT PROGRAM

TUESDAY EVENING, JULY 2, *at 8:30 o'clock*

Prelude to "Die Meistersinger" *Wagner*Piano Concerto in A minor, Op. 16.....*Grieg*

I. Allegro moderato

II. Adagio

III. Allegro marcato

Soloist: EUGENE INDJIC

The Star-Spangled Banner

Symphony No. 5, in C minor, Op. 67.....*Beethoven*

I. Allegro con brio

II. Andante con moto

III. Allegro

IV. Allegro: Presto

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

SYMPHONY No. 5, IN C MINOR – BEETHOVEN (1770–1827)

“Thus does fate knock” is the significance which the composer himself attached to the four notes at the beginning, from which he marvelously fashioned the opening movement into one of the most memorable expressions of his genius.

Berlioz says of this masterpiece: "The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, or rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

Notes by Laning Humphrey

Announcer is Vin Maloney of WHDH-TV.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their tenth season next Fall. These are the dates: Nov. 9, 16; Jan. 25, Feb. 1; Mar. 1, 8. He conducted the opening concert of the Hartford (Connecticut) Pops in Bushnell Hall on May 4, and filled a return engagement a week later.

SYMPHONY No. 2 IN D MAJOR — BEETHOVEN (1770–1827)

Said Hector Berlioz: "In this work everything is noble, energetic and stately — the introductory largo being a masterpiece. The most beautiful effects succeed one another without confusion, and always in an unexpected manner.

"The andante . . . is the delineation of innocent happiness hardly clouded by a few accents of melancholy occurring at rare intervals."

Summary of movements:

I. The second half (*Allegro con brio*) constitutes some of Beethoven's most joyous pages.

II. (*Larghetto*). One of the loveliest passages in all of Beethoven.

III. This Scherzo is of historic, as well as musical interest. Beethoven from now on (except in his eighth symphony) was to use this prankish form, well adapted to his capriciousness, in place of the Minuet, previously customary for the third movement of a symphony.

VIOLIN CONCERTO IN D MAJOR, K. 218 — MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.

GEORGE ZAZOFSKY, of the Boston Symphony Orchestra's first violins, often has been soloist at the Pops and Esplanade Concerts. He also has had the honor to take part in the revival of the important — and difficult — Violin Concerto of Alban Berg, with Erich Leinsdorf and the Boston Symphony Orchestra. He is concert master of the Boston Sinfonietta — formerly the Zimmler Sinfonietta — with which he toured in Latin America.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

The Copley Square Branch of NEW ENGLAND MERCHANTS NATIONAL BANK OF BO

WEDNESDAY EVENING, JULY 3, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 2, in D major, Op. 36.....*Beethoven*

- I. Adagio molto
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

The Star-Spangled Banner

Violin Concerto No. 4, in D major, K. 218.....*Mozart*

- I. Allegro
- II. Andante cantabile
- III. Rondo

Soloist: GEORGE ZAZOFSKY

Overture to "La Gazza Ladra".....*Rossini*

OVERTURE TO "LA GAZZA LADRA"
(THE THIEVING MAGPIE) – ROSSINI (1792–1868)

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

Starting with the then revolutionary innovation of opening his overture with two drum rolls, Rossini proceeded to introduce strokes of orchestration and harmonic thinking all the way through his score, which to some of his audiences of 1817 must have seemed not only modern, but ultra-modern.

In scoring this opera, Rossini for the first time let his orchestra assert itself against the previously all-important singers.

Here is the plot of the opera:

The little servant girl, Ninetta, is condemned to death for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

Notes by Laning Humphrey

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